

THE CITY CRIES 300 YEARS OF ENGLISH
JOY AND SORROW

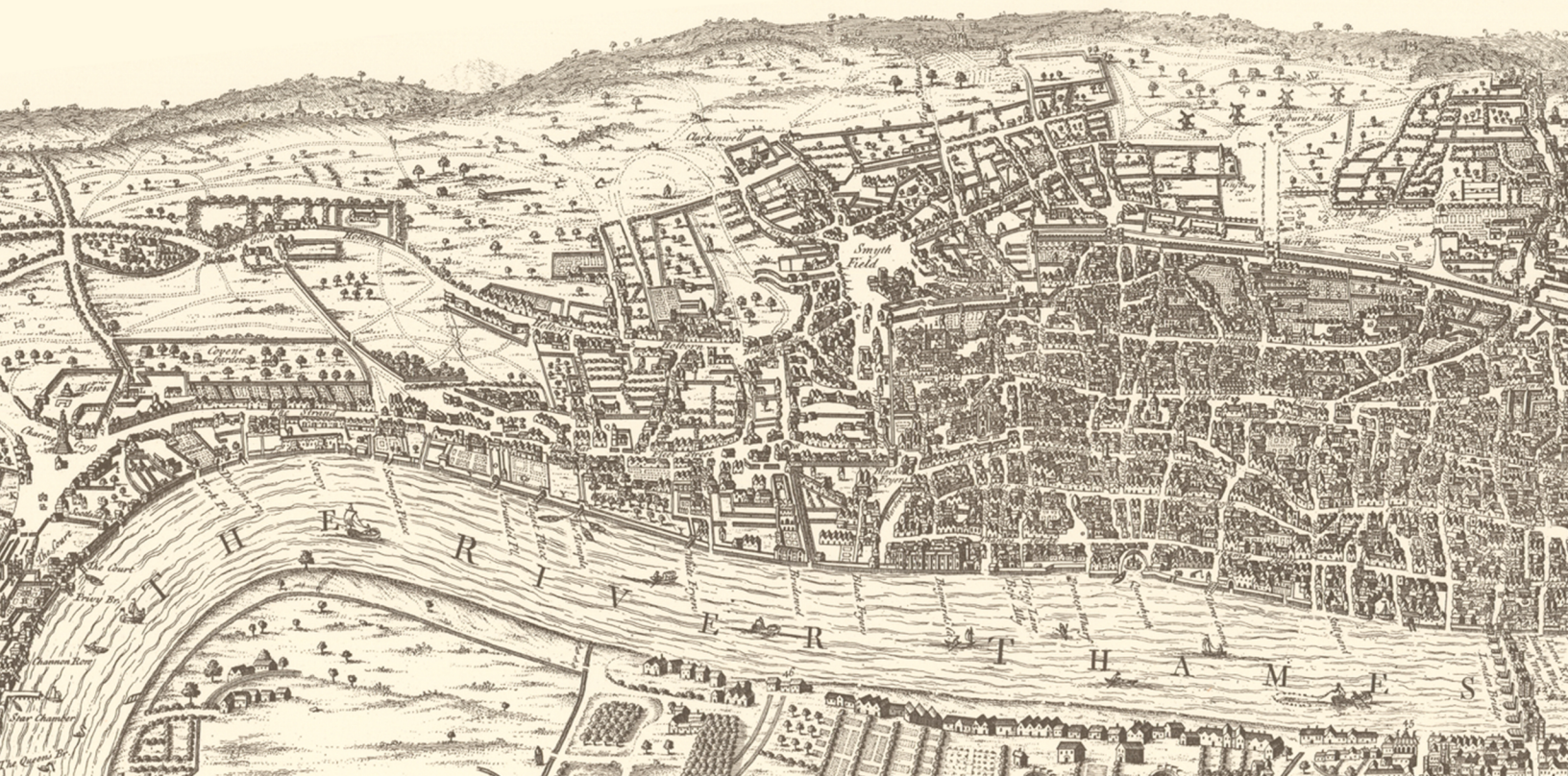
300 YEARS OF ENGLISH
JOY AND SORROW

UCLA EARLY MUSIC ENSEMBLE

NOVEMBER 18, 2016

8PM

POWELL ROTUNDA



The City Cries: 300 Years of English Joy and Sorrow

Concert Order

- “Sound the Trumpet” Henry Purcell (1659-1695)
Patrick Bonczyk, countertenor
Evan Hesketh, violin
- “Ave Regina Coelorum” Guillaume Du Fay (c1400-1474)
- Excerpts from *History of Dioclesian* Henry Purcell
First Act Tune
Chaconne
Dance
“What Shall I Do to Show How Much I Love Her?”
Terri Richter, soprano
- “Of All the Instruments That Are” Henry Purcell
- “Fantasia” Michael East (c1580-1648)
Elisabeth Le Guin, bass viol
Joan Lounsbery, bass viol
- “In Nomine” Christopher Tye (c1505-before 1573)
- “Tandernacken” Henry VIII (1491-1547)
- “Jouyssance Vous Donnerai” Claudin de Sermisy (1490-1562)
- “Helas Madame” Henry VIII

{Intermission}

Excerpts from *Playford*

“Moll Peatly”

“Paul’s steeple”

“Old Simon the King”

“Cockleshells”

John Playford (1623-c1686)

Arr. Hesketh, O’Shea, and O’Shaughnessey

“Veni Sancte Spiritus”

John Dunstable (c1390-1453)

“Fantasia #5 a 3”

John Jenkins (1592-1678)

“A, Gentill Jhesu”

Sherynham (fl c1500)

“In Nomine”

William Byrd (c1539 or 1543-1623)

“Will You Buy a Very Fine Dog?”

David Childs, baritone

Thomas Morley (1557/8-1602)

“The City Cries”

Richard Dering (c1580-1630)

Cover image: “A View of London About the Year 1560”

Henry J. Bruman Map Collection, UCLA Library

Image modification made possible by CC BY 4.0 license

EME Personnel, Fall 2016

Violin

Georgia Broughton
Evan Hesketh
Emma Stansfield

Viola

Farrah O'Shea

Viol

Niall Ferguson, bass
Elisabeth Le Guin, treble, bass
Joan Lounsbery, bass
Morgan O'Shaughnessey, tenor
Edward Ryan, tenor
Niccolo Seligmann, bass
Armando Wood, treble

Keyboard

Alice Liang
Nicky Yang

Flute

Claire Buzzelli

Oboe

Kerry Brunson
Jessica Luce

Deutsche Schalmel

John L. Robinson, alto

Shawm

Adam Gilberti, bass

Dulcian

John L. Robinson, bass

Recorder

Melva Colter, soprano, alto
Gerald Cotts, alto, tenor, bass
John L. Robinson, tenor, great bass
Mark Ward, sopranino, treble, tenor

Sackbutt

Andrea Vancura, tenor

Percussion

Niccolo Seligmann

Voice

Patrick Bonczyk, countertenor
Kerry Brunson, alto
David Childs, baritone
Melva Colter, alto
Patrick J. Craven, baritone
Dominic Delzompo, baritone
Benjamin Doleac, tenor
Alejandro García Sudo, baritone
Alexandra Grabarchuk, alto
Chris Hunter, tenor
David Kerns, baritone
Christina Jung A. Kim, soprano
Elizabeth Laughton, alto
Bessy Liao, alto
Julia Metzler, alto
Terri Richter, soprano
Mark Ward, baritone
Adam Wolf, baritone
Morgan Woolsey, alto
Michele Yamamoto, soprano

About the Ensemble

The UCLA Early Music Ensemble is dedicated to the performance and study of Western vocal and instrumental music from historic periods prior to 1800, with particular emphasis on repertoires not usually covered by other standing UCLA ensembles. The mission of the ensemble is dual: to explore historical repertoires and performance practices in depth and to bring the result of those explorations to a high performance level.

The EME welcomes a diverse membership: UCLA graduate and undergraduate students across all majors and disciplines, UCLA faculty and staff, and ensemble members from the greater Los Angeles and Southern California community. The ensemble was re-established by Elisabeth Le Guin in 2009 after a twenty-year hiatus. Highlights of past seasons include: collaborations with Opera UCLA in productions of Handel's *L'Allegro, il Penseroso, ed il Moderato* (2014); Monteverdi's *Il combattimento di Tancredi e Clorinda*, and *L'incoronazione di Poppea* (2012) under the direction of Stephen Stubbs; the award of a UC Regent's Lectureship with Isabel Palacios (2010); and masterclasses with the vocal ensemble Anonymous 4 (2012), viola da gambist Niccolo Seligmann (2014, 2015, 2016), and vocalist Emily Lau (2016). While the EME has been proud to call the Powell Library Rotunda its home since 2009, the ensemble has also performed at the William Andrews Clark Library (2011, 2012, 2014), the Freud Playhouse (2012), and as part of the All Saints Beverly Hills Concert Series (2013). In addition to early music collaborations, the EME has performed alongside the Son Jarocho group Son Del Centro (2011) and with UCLA's new music group, Contempo Flux, led by Gloria Cheng (2011). Recent acquisitions of baroque bows, violins, celli, and recent refurbishment of violas da gamba have helped revitalize the instrumental side of the ensemble. The EME is currently seeking to expand its collection of early wind instruments.

The EME is excited to announce "Half Empty," a concert of some of the saddest early music repertoire featuring guest artists Emily Lau (voice) and Niccolo Seligmann (bowed instruments) in collaboration with members of the EME. Thanks to generous funding from the UCLA Herb Alpert School of Music Dobrow Fund, this free concert will take place on Saturday February 18, 2017, at 8pm in the Powell Library Rotunda.

Through its unique Managing Director Program, the EME provides one graduate student per year the opportunity to gain invaluable learning experience in managing and teaching a large-scale ensemble. The graduate student is chosen through an application and interview process: the position is open to all majors in the Herb Alpert School of Music. The program includes mentorship and training under the artistic director and the opportunity to take on full directorship of one concert per year.

To find out more about the EME, future concerts and masterclasses, and how you can become involved, check us out on Facebook at [facebook.com/uclaEME](https://www.facebook.com/uclaEME), or contact the Department of Musicology at m.yamamoto@schoolofmusic.ucla.edu.

About the Directors

Ryan A. Koons, Artistic Director

Ethnomusicologist, vocalist, and multi-instrumentalist Ryan Koons earned his PhD in 2016 at UCLA where he is now a lecturer in the Department of Musicology. His research and publications run the gamut from American Indian ritual performance practice and cosmology, to ethnography of early music, Scandinavian traditional music in diaspora, and environmental humanities. With EME Founding Director Elisabeth Le Guin, he recently co-authored an invited article in the *Ethnomusicology Review* entitled “The Politics of Performing the Other: Curating an Early Music Concert.” he also has a forthcoming article on music in Sweden in *The Sage Encyclopedia of Music and Culture*. Koons is a professional musician, specializing in early music and traditional musics from Scandinavia, Eastern Europe, and the British Isles. RyanAKoons.com

Morgan O'Shaughnessey, Managing Director

Violist Morgan O'Shaughnessey is currently completing a master's degree in viola performance in UCLA's Department of Music. His interest in baroque and early music performance practice began with his studies with Cory Jamason and Elisabeth Reed at the San Francisco Conservatory of Music, where he received a Bachelors of Music degree. He served as principal violist of the Jefferson Baroque Orchestra in Ashland, Oregon, where he also maintained an active schedule with the Rogue Consort of Viols. A passionate performer and teacher across many instruments, O'Shaughnessey now plays locally with Musica Angelica. Moshalto.com

Niccolo Seligmann, Guest Viol Coach

Multi-instrumentalist Niccolo Seligmann is an improviser, composer, arranger, producer, and educator. He plays over twenty acoustic instruments from around the world, and also designs his own software instruments. You can hear him play on a variety of recordings, including the soundtrack of the PC game *Civilization VI*. He received a degree in viol performance and early music from the Peabody Conservatory of the Johns Hopkins University in 2015. Seligmann is a core member of The Broken Consort, a group dedicated to “Early music turned early magic” (*Boston Musical Intelligencer*), the medieval ensemble Alkemie, and others. He has performed across North America and Europe, fondly recalling concerts at the Kennedy Center, in a bustling plaza in Nogales, Mexico, and inside a 2,000-year-old redwood tree in northern California. 2016 marks the beginning of his industrial EDM drag queen side project, LADYPRODUKT. NiccoloSeligmann.com

Cries, Joys, and Histories: Invited Program Notes

Welcome to the UCLA Early Music Ensemble's (EME) 2016 fall concert, "The City Cries: 300 Years of English Joy and Sorrow." This year the EME is excited to welcome a guest viola da gamba coach, Niccolo Seligmann. Thanks to generous funding from the Herb Alpert School of Music's new Dobrow Fund, Mr. Seligmann has been coaching ensemble members on our recently refurbished consort of viols. With his help, we have designed this concert program around several gems of English viol consort repertoire. This concert places the "Cries" of historic England and of contemporary Southern California into dialogue. We juxtapose historical repertoire and performance practice with contemporary understandings of the past: historic England performed by Los Angeles. We hope you enjoy!

-Ryan A. Koons, Director

Introducing the Viola da Gamba

The cello-like bowed string instruments that appear throughout this evening's performance are called "viols" or *violas da gamba*. They were the bowed string instruments of choice of the English musical literati between the mid-15th and late 17th centuries. With their frets and six strings, viols are more closely related to the lute family than to the violin family. Often, they were played in a "consort" format: matched sets of 2-6 treble, tenor, and bass viols. Consort music written specifically for viols reached its height of popularity during the "Golden Age" of English polyphony, mid 1500s-early 1600s. Several composers on this program--William Byrd, Richard Dering, John Jenkins, and Christopher Tye--exemplified this music. By the mid-18th century, however, viols fell out of fashion in favor of the louder cello as the orchestra became the dominant public music format. Thankfully, what was once unfashionable is now becoming ever more popular; the Viola da Gamba Society of America (VdGSA) holds annual national conclaves and numerous regional and local events across the Americas. For more information on the viol and the VdGSA, speak with me during the intermission or go to vdgsa.org.

It has been a pleasure to work with the EME's consort this quarter thanks to generous funding from the HASOM Dobrow Fund. Some of the players are seasoned gambists; others first picked up the instrument in September. All have come together to create a rich and nuanced sound.

-Niccolo Seligmann, Guest Viol Coach

Style and Politics Fit for a Queen

Written for the last birthday of Mary II in 1694, **Henry Purcell's** (1659-1695) ***Come, Ye Sons of Art*** is one of six birthday odes he wrote for this monarch. While undeniably political in purpose, Purcell's complicity with the objectives of state art remains uncertain. Instead, British scholars have long stressed that Purcell was a flexible professional somewhat

remote from concerns of politics and religion. Rather, he was more interested in gathering the choicest styles that the Isles and the Continent had to offer. The third movement, “**Sound the Trumpet**,” calls for all creation to celebrate “this most glorious day.” Deceptively simple, the duet exhibits Purcell’s facility with both the English and the Continental: a vocal aire over a ground bass was a strongly English preference; the “combative” style between two voices comes from Italy; and, in other sections of the ode, the larger ensemble of recorders, oboes (the French “hautboy” in the duet’s text), trumpets, full strings, and basso continuo match period French ensembles. Originally a countertenor duet, our performance of “Sound the Trumpet” presents a countertenor solo with violin obbligato—quite appropriate as the text calls for “all the instruments of joy” to combine in regal harmony.

-Patrick Bonczyk

Cross-pollination Across the English Channel

In Eloy d’Amerval’s 1508 poem *La livre de la déablerie*, the author interrupts a dialogue between Lucifer and Satan to taunt the diabolical pair with the angelic powers of great composers, whom he then lists. D’Amerval begins his catalogue of deceased composers residing in Paradise with the English John Dunstable (c1390-1453) and the French Guillaume Du Fay (c1400-1474), two of the most influential European composers of the fifteenth century.

The English fondness for French musical styles and genres is well known. Throughout the sixteenth century, for example, close English ties with Burgundy transmitted continental secular repertory to the Isles. The *basse dance*, for example, the principal English court dance during the late Middle Ages and Renaissance, was often accompanied by tuneful French *chansons*. Claudin de Sermisy’s (1490-1562) “**Jouyssance Vous Donnerai**” was a favored model for imitation during this period. But influence also ran the other way and extended farther back in time, with the preeminent John Dunstable rising to the height of fame in the mid-fifteenth century.

Dunstable’s harmonic style exerted a strong influence on composers across Europe. “**Veni Sancte Spiritus**” in particular is noted for its “sweet” sonorities, the result of a reliance on the consonant intervals of the third and sixth, as opposed to the perfect fourth and fifth. French poet Martin Le Franc termed the resulting sound *la contenance angloise* (“the English countenance”). Le Franc’s writings imply that Dunstable might have influenced the close harmonies of cosmopolitan composer Guillaume Du Fay and other continental contemporaries to no small degree. Following long term involvements in the courts of Italy and Savoy, Du Fay sought to expand his repertoire to include northern forms of the cyclic mass. Some of his most well known masses (those on “Se la face ay pale,” “L’Homme armé,” and the selection from our program, “**Ave Regina Coelorum**”) fit into this category.

-Morgan Woolsey

In Nomine

16th-17th century England featured a vogue of instrumental compositions titled *In Nomine*. The cantus firmus of these pieces all draw on the antiphon chant *Gloria tibi Trinitas* from the Sarum Rite, an English variation on Catholic liturgy. To simply quote the *In Nomine* line at the speed it would have been chanted would result in too short a piece. Thus, compositions in this genre feature a melodically slowed down/rhythmically expanded version of the melody: the long, smooth notes against which the counterpoint revolves. Listen for the performer playing only long notes in tonight's two "**In Nomine**" by **William Byrd** and **Christopher Tye**.

Elaborations on this one short excerpt became wildly popular among nobles and wealthy bourgeoisie, eventually resulting in over 150 *In Nomine* compositions by 58 composers, most written for viols. The genre is singularly English. While the quotation and contrapuntal decoration of sacred song was a common European compositional technique, using an excerpt from the Sarum Rite--liturgy of the original English splinter group from the Catholic Church--was a bold political statement in a time wracked by violence between Catholics and Protestants.

-*Edward Ryan and Niccolo Seligmann*

Music by a King

Henry VIII (1491-1547) made music an integral part of his Tudor court. He employed professional musicians not only for entertainment and ceremonial purposes, but also to provide music instruction, resulting in a musically literate noble class. A strong singer, Henry VIII was also proficient with lute, keyboard, recorder, flute, and harp. In addition to performance, his high esteem for music manifested itself in an interest in composition and an extensive instrument collection. The surviving *Henry VIII Songbook* (ca. 1510-20) contains a rich collection of secular music, of which 33 pieces are attributed to the famous monarch. Two attributions include "Tandernaken" and "Helas Madame."

A popular song of Dutch origin, the melody of "**Tandernaken**" became known across Europe during the 15th and 16th centuries especially as a cantus firmus for polyphonic instrumental works. In Henry VIII's three-voice setting, the slow-moving cantus firmus occupies the middle voice. Meanwhile, the upper voice provides florid decoration; and the lower voice moves sometimes with the cantus firmus, sometimes with the upper voice, and other times striking out alone. "**Helas Madame**," a secular song depicting a conversation between a lovelorn man and a resistant woman, is also attributed to Henry VIII but likely contains musical borrowing. The upper voice likely derives from a pre-existing melody, although the other voices are probably original.

-*Farrah O'Shea*

Improvising with the Master

John Playford first published *The Dancing Master* in 1651. The guide was primarily intended for dancing instruction, with ample and detailed notes on choreography. The melodic notation from the first several editions was sparse, leaving many options up to the individual performer. With a kit-fiddle (small pocket-sized violin with full-length neck and short bow) or a drum and tabor in hand, the lone musician would play while serving as dance instructor, striding freely across the dance floor while adding flourishes to the simple melodies to match the antics of the dancers.

To instruct musicians in the art of this well-structured improvisation over a set number of bars, Playford published *The Division Violin* in 1688. He reprinted several *Dancing Master* melodies in this collection with written-out florid “divisions” (improvisations) above a ground bass and occasional harmonies. Later *Dancing Master* editions (it was re-published seventeen times over eighty years) included more specific ornament and improvisation notations as well as some harmonies and bass lines. Tonight’s performance aims to capture an earlier sense of this improvised spirit, with the three musicians taking turns ducking and swooping between Playford’s original melodies and their own original harmonies.

-*Morgan O’Shaughnessey, Managing Director*

Becoming Sherynham’s Sinner

The Passiontide carol “**A, gentill Jhesu**” appears in the Fayrfax Manuscript, a Tudor choral book compiled for the c. 1501-02 wedding of Catherine of Aragon and Arthur, Prince of Wales (Henry VIII’s elder brother). Featuring works by elder members of Henry VIII’s Chapel Royal, its music appeared in private aristocratic ceremonies and demanded skilled musicians. Sherynham transformed a poem featuring a conversation between Christ and a penitent sinner by John Lydgate into a full-fledged carol, introducing a refrain or “burden” that opens the song and appears between stanzas. This kind of strophic delivery derived from morality plays--theatrical stagings of Christ’s Passion. The piece belongs to a medieval tradition in which courtly dramas invoked the energy of popular festivities and religious processions.

“A, gentill Jhesu” is intriguing in other ways. Who and when was Sherynham? What was the original setting? We cannot know. Stylistically, the piece is hard to place because it stands at the crossroads of momentous cultural transformations. First, the text offers us a glimpse of Middle English as written during the Great Vowel Shift (c. 1350-1600). Second, and perhaps more strikingly, the piece exhibits a new artistic sensibility among Western European composers: an unprecedented correspondence between notes and syllables, and exceptional care for spoken word accentuation and phrase flow. For example, listen for the sinner’s over-eager reply when Jesus demands attention (“A, I will, I will, gentill Jhesu”). Although this and other passages echo the naturalistic detail of late medieval art, they possess a new type of expressive and dramatic emphasis: we the audience become physically and emotionally invested in the dialogue, transforming us into the penitent sinner.

-*Alejandro García Sudo*

Jacobean Musical Naughtiness

Thomas Morley (1557/8-1602) included “**Will You Buy a Fine Dog?**” in his *First Booke of Ayres*, a collection of songs published in 1600. The piece is a lute song, a form popular during the late Renaissance and early Baroque in which a singer and lutenist are supported by an additional instrument on the bass line. In place of a lute, our performance employs a small pit harpsichord; a bass dulcian, an ancestor of the bassoon, augments the bass line.

While the music of “Will You Buy a Fine Dog?” is spritely and engaging, the words perhaps attract the most attention. The text frequently references a “dildo”--yes, that’s right, a dildo. The word meant exactly the same in 1600 as it does now! And the “dog with a hole in his head” likely refers to a penis, or the dildo in question. “Will You Buy a Fine Dog?” is one of the earliest instances of “dildo’s” appearance in print. Earlier examples include Thomas Nashe’s 1593 *Choise of Valentines or the Merie Ballad of Nash his Dildo*. William Shakespeare also featured the term, likely borrowing some of Morley’s text for *The Winter’s Tale* (1611).

-John L. Robinson

Sounds of the City

English composer Richard Dering’s (c1580-1630) “**The City Cries**” overflows with the sounds of a noisy street market in the heart of London. “City Cries” is one of a pair of works he wrote that evidence a street-cry music “fad” around the turn of the 17th century. Other composers on the same proverbial bandwagon included Orlando Gibbons, Thomas Morley, and Thomas Weelkes. Of their compositions, Dering’s is the longest and arguably the most ambitious. Typical of the genre, it depends for much of its effect on the brief, boisterous snatches that tradespeople cried out to advertise their wares in a busy open market. His piece is unique for including a series of “scenes,” such as the chimney sweep’s cry, the crier’s extended announcement, the herb seller’s cry, and the garlic vendor’s song. Unusually, Dering balanced this piece with a country cousin, “The Country Cries,” depicting musical glimpses of rural life.

Performances of “City Cries” call for a consort of viols and five solo voices; tonight we have expanded this instrumentation to involve the entire ensemble. You might listen for several archaic or outdated words or references: “Points” = laces; “Hangers” = sword-belts; “Pouch-ring” = ring for closing a purse; “Buskins” = half-boots; “Rocksalt samphire” = herb used for pickling; “Raspis” = raspberries; “Rosasolis” = sundew liqueur; “Marking stone” = colored crayon for marking linen.

-Terri Richter

Contributors

Countertenor **Patrick Bonczyk** is a PhD student in UCLA's Department of Musicology. He has sung at Vancouver Early Music's Baroque Vocal Programme, the Baroque Academy at the Amherst Early Music Festival, and has recorded for the Centaur Classical Record Label.

Morgan Woolsey is a doctoral candidate in Musicology at UCLA. Her work focuses on the use of music in marginal and disreputable genres of film and has been featured in the *L.A. Review of Books* and *L.A. Rebellion: Creating a New Black Cinema*.

Edward Ryan is a PhD student in music composition at UCLA, and long-time member of the EME. He harbors a passion for old, new, and ludicrously slow music. This is his first year properly studying the viol--hopefully the first of many.

Farrah O'Shea is a doctoral student in Theater and Performance Studies at UCLA. Her research focuses on the intersection of musicology and performance studies, exploring authenticity, race, celebrity, and embodiment. She holds a Bachelor of Music degree from Boston University and a Master of Music from the Cleveland Institute of Music.

Alejandro García Sudo is a fourth-year doctoral student in UCLA's Musicology Department and a Fulbright-García Robles alumnus. His dissertation project focuses on music, diplomacy, and public ceremony under the banner of the Pan American movement (1890-1945). Other research interests include the revival of early modern Iberian American repertoires.

Woodwind specialist **John L. Robinson** is founder and director of the baroque trio Suite Royale, and founder and co-director of The Wessex Consort, a Renaissance wind band. Robinson has studied with Douglas Kirk (University of Texas at Austin), Matthias Maute, and Paul Leenhouts; he has performed in the Austin Baroque Soloists, Jouyssance Early Music Ensemble, Los Angeles Recorder Orchestra, Black Rose Early Music Ensemble, and with harpsichordist Susanne Shapiro.

A graduate of Seattle Opera's Young Artists Program, **Terri Richter** performs regularly as a soloist with orchestras, opera companies, and contemporary and early music ensembles throughout the US. Returning to academia in 2013, she is concurrently finishing a DMA in Voice and Opera and working towards a PhD in Musicology at UCLA. Richter is an adjunct professor of voice at Biola University and mother of two boys.

Texts and Translations

“Sound the Trumpet”

Henry Purcell

Sound the trumpet, till around you make the listening shores rebound.
On the sprightly hautboy play all the instruments of joy,
that skillful numbers can employ to celebrate the glories of this day

“Ave Regina Coelorum”

Guillaume Dufay (ca. 1400-1474)

Ave Regina coelorum,
Ave Domina Angelorum:
Salve, radix sancta,
Ex qua mundo lux est orta.

Gaude Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum semper exora.
Alleluja.

Translation

Hail, O Queen of Heav'n enthron'd,
Hail, by angels Mistress own'd
Root of Jesse, Gate of morn,
Whence the world's true light was born.

Glorious Virgin, joy to thee,
Loveliest whom in Heaven they see,
Fairest thou where all are fair!
Plead with Christ our sins to spare.
Alleluja.

“What Shall I Do to Show How Much I Love Her?”

Henry Purcell

What shall I do, to show how much I love her?
How many millions of sighs can suffice?
That which wins others' hearts, never can move her.
Those common methods of love she'll despise.
I will love more than man e'er loved before me,
Gaze on her all the day and melt all the night;
Till for her own sake, at last she'll implore me,
To love her less, to preserve our delight.

“Of All the Instruments that Are”

Henry Purcell

Of all the instruments that are, none with the viol compare!
Mark how the strings in order keep, with a whet and a sweep!
But above all this still abounds, with a zingle zing and a zit-zan-zounds.

“Jouyssance Vous Donnerai”

Claudin de Sermisy (c.1490-1562)

Text by Clément Marot (1495-1544)

Jouissance vous donnerai
Mon ami et vous mènerai
La où prétend votre espérance.
Vivante ne vous laisserai;
Encore quand morte serai,
L'esprit en aura souvenance.

Si pour moi avez du souci
Pour vous n'en ai pas moins aussi,
Amour le vous doit faire entendre.
Mais s'il vous grève d'être ainsi,
Apaisez votre cœur transi;
Tout vient à point, qui peut attendre.

Translation

Pleasure will I give you
my beloved, and I will lead you
where your hope aspires.

While I live, I will never leave you,
and even in death,
my spirit will always remember

If you are worried about me
I am no less so for you
Love should make you understand that.
But if it grieves you to be like this,
Appease your troubled heart;
Everything comes to him who can wait.

“Helas Madame”

Henry VIII

Helas madame, celle que j’ayme tant:
souffrez que soye vostre humble servant;
vostre humble servant je seray a toujours
et tant que je vivray ault’ n’aymeray que vous.

Translation

Alas, madam, whom I love so much!
Allow me to be your humble servant;
Your humble servant I will always remain,
And as long as I live, no other will I love.

“Veni Sancte Spiritus”

John Dunstable

Triplum Text

Veni, Sancte Spiritus, et emitte caelitus lucis tuae radium.
Veni, pater pauperum, veni, dator munerum, veni, lumen cordium.
Consolator optime, dulcis hospes animae, dulce refrigerium.
In labore requies, in aestu temperies, in fletu solatium.
O lux beatissima, reple cordis intima tuorum fidelium.
Sine tuo numine, nihil est in homine, nihil est innoxium.
Lava quod est sordidum, riga quod est aridum, sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.
Da tuis fidelibus, in te confidentibus, sacrum septenarium.
Da virtutis meritum, da salutis exitum, da perenne gaudium.

Triplum translation

Come, Thou Holy Spirit, come, And from Thy celestial home Shed the ray of light Divine.
Come, Thou Father of the poor, Come, Thou Source of all our store, Come, within our bosoms shine.
Thou of Comforters the best, Thou the soul's most welcome Guest, Sweet Refreshment here below.
In our labour Rest most sweet, Pleasant Coolness in the heat, Solace in the midst of woe.
O most blessed Light Divine, Visit Thou these hearts of Thine, And our inmost being fill.
If Thou take Thy grace away, Nothing pure in man will stay; All our good is turned to ill.
Heal our wounds; our strength renew; On our dryness pour Thy dew; Wash the stains of guilt away.
Bend the stubborn heart and will, Melt the frozen, warm the chill; Guide the steps that go astray.
On the faithful, who adore And confess Thee, evermore In Thy sevenfold gifts descend:
Give them virtue's sure reward, Give them Thy salvation, Lord, Give them joys which never end

Motetus Text

Veni Sancte Spiritus et infunde primitus rorem celi gratie Precantibus humanitus salva nos
divinitus a serpentis facie In cujus presentia ex tua clementia.
tecta sint peccata Nostra que servitia corda penitentia tibi fac placata Languidorum
consolator et lapsorum reformator mortis medicina.
Peccatorum perdonator esto noster expurgator et duc ad divina.

Motetus Translation

Come, O Holy Spirit, come, Now in us, Thy work begun, Pour the dew of heaven's grace.
Pray we in humanity, But by Thy Divinity Save us from the Serpent's face. There we stand
without a plea, Save Thy gracious clemency:
Blot out sins that once defiled. Then we in due service bound, Hearts in penitence be found!
May to Thee be reconciled. Comfort of the weakest soul, Gracious Guide to them that fall,
Be our quickening from the dead.
Pardon for our sins, we pray, Make us truly clean today, So may we to God be led.

Contratenor Text

Veni Creator Spiritus mentes tuorum visita imple superna gratia que tu creasti pectora
Qui paraclitus diceris donum Dei altissimi fons vivus ignis caritas et spiritalis unctio
Tu septiformis munere dextre Dei tu digitus tu rite promisso Patris sermone ditans guttura
Accende lumen sensibus infunde amorem cordibus infirma nostri corporis virtute firmans perpetim
Hostem repellas longius pacemque dones protinus ductore sic te previo vitemus omne noxium
Per te sciamus da Patrem noscamus atque Filium te utriusque spiritum credamus omni tempore.

Contratenor Translation

Come, Holy Ghost, Creator, come, And visit every soul of Thine: Fill with Thine own
supernal grace The hearts which Thou hast form'd for Thee.

Thou, who art named the Paraclete, The heavenly gift of God most high, Fountain of Life,
refining fire, Anointing Spirit, Love Divine:

Thou in Thy gifts art manifold [sevenfold]; Th' effectual finger of God's hand; The Father's
faithful promise Thou, Touching each lip with eloquence.

Shine forth before our vision, Lord, Into our hearts infuse Thy love; And with Thine all-
enduring strength The weakness of our frame confirm

Far hence repel the threatening foe, Thy peace delay not to confer: That, following Thee,
our Guide before, We may escape all noxious harm.

Grant us, by Thee, to apprehend The Father, and to know the Son; And Thee, the Spirit of
them both, Now and in all times to believe.

Tenor Text

Veni Creator Spiritus mentes tuorum visita imple superna gratia que tu creasti pectora

Tenor Translation

Come, Holy Ghost, Creator, come, And visit every soul of Thine: Fill with Thine own
supernal grace The hearts which Thou hast form'd for Thee.

“A, gentill Jhesu”

Sheryngham

Burden:

‘A, gentill Jhesu!’

Who is that, that dothe me call?

‘I, a synner, that offt doth fall.’

What woldist thou have?

‘Mercy, Lord, of the I crave.’

Why, lovyst thou me?

‘Ye, my Maker I call the.’

Then leve thi syn, or I nyll the,

And thynk on this lesson that now I teche the.

‘A, I will, I will, gentyll Jhesu.’

Uppon the cross nailid I was for the,

Suffyrd deth to pay thi rawnsum;

Forsake thi syn, man, for the love of me;

Be repentant, make playne confession.

To contryte hartes I do remission;

Be not despayrid, for I am not vengeable;
Gayne gostly enmys thynk on my passion;
Whi art thou froward, syth I am mercyable?
Ah, gentyll Jhesu!

[Burden]

My bloody wowndes downe railyng by this tre,
Loke on them well, and have compassion;
The crown of thorne, the spere, the nailis thre,
Percide hand and fote of indignacion,
My hert ryven for thi redempcion.
Lett now us twayne in this thyng be tretable:
Love for love be just convencion.
Why art thou froward, sith I am merciable?
Ah, gentyll Jhesu!

[Burden]

“Will You Buy a Fine Dog?”

Thomas Morley

(From the *First Book of Ayres*)

Will you buy a fine dog, with a hole in his head?
With a dildo, dildo, dildo;
Muffs, cuffs, ribatos, and fine sisters' thread,
With a dildo, dildo;
I stand not on points, pins, periwigs, combs, glasses,
Gloves, garters, girdles, busks, for the brisk lasses;
But I have other dainty tricks,
Sleek stones and potting sticks,
With a dildo, diddle, dildo;
And for a need my pretty pods,
Amber, civet, and musk cods,
With a dildo, with a diddle, dildo!

“The City Cries”

Richard Dering

What do ye lack do ye buy Sir, see what ye lack: pins, points, garters, Spanish gloves or silk ribbons. Will ye buy a very fine cabinet, a fair scarf, or a rich girdle and hangers. See here, Madame, fine cobweb lawn, good cambric or fair bone lace. Will ye buy any very fine silk stocks, sir? See here a fair hat of the French block, sir. New oysters, new, lily white mussels, new. New mackerel, mackerel new. New haddocks, haddocks new. New great cockles, new. Quick periwinkles, quick, quick, quick. Plaice, plaice, plaice, new great plaice. Will ye buy my dish of eels? New sprats, sprats, sprats, two pence a peck at Milford Stairs. Salt, salt, salt, salt, fine white salt. Will ye buy any milk today, mistress? Ha' ye any work for a tinker? Ha' ye any ends of gold or silver? Ha' ye any old bowls or trays or bellows to mend? What kitchen stuff ha' ye maids? My mother was an honest wife, and twenty years she led this life: what kitchen stuff ha' ye maids, what kitchen stuff ha' ye, maids? Will ye buy a mat, a mat for a bed? Broom, broom, broom! Old boots, old shoes, pouchrings or buskins for green broom! Hot pippin pies, hot! Hot pudding pies, hot! Hot apple pies, hot! Hot mutton pies, hot! Buy any black, buy any black, here cries one dare boldly crack he carries that upon his back will make old shoes look very black. Will you buy any blacking, maids? Will ye buy any rock salt samphire, or a cake of good ginger bread? Ha' ye any wood to cleave? A cooper am I and have been long, and hooping is my trade, and married I am to as pretty a wench as ever God hath made. Have ye any work for a cooper? I ha' fresh cheese and cream, I ha' fresh! I ha' ripe strawberries, ripe! I ha' ripe cucumbers, ripe! Ripe walnuts, ripe! Ripe small nuts, ripe! Ripe chestnuts, ripe! Ripe raspis, ripe! Ripe artichokes, ripe! Cherry ripe, ripe, ripe! Pippins fine! Fine pears, fine! Medlars fine! Will ye buy any aquavita, or rosasolis fine! What coney-skins coney-skins maids? I have laces, points and pins, or money for your coney-skins, what coney-skins have you, maids? Hard Saint Thomas onions, hard. Bread and meat for the poor pris'ners of the Marshalsea, bread and meat. White radish, white radish, white! White lettuce, while young lettuce, white! White cabbage, white cabbage, white! White turnips, white turnips, white! White parsnips, white parsnips, white! Soop, chimney soop, soop, shimney soop, soop, chimney soop, mistress, soop with a hoop derry derry derry soop, from the bottom to the top, soop, chimney soop; there shall no soot fall in your porridge pot, with a hoop derry derry derry soop! A round and sound and all of a colour: will ye buy, will you buy any very fine marking stone? It is all sinews and no bones, and yet, very fine marking stones. Fine Seville oranges, fine lemons! Fine pomegranates, fine, fine potatoes, fine! O yes! O yes! O yes! If any man or woman, city or country, that can tell any tidings of a grey mare with a black tail, having but three legs and both her eyes out, with a great hole in her ear, and there your snout. If there be any that can tell any tidings of this mare, let him bring word to the Crier, and he shall be well pleas'd for his labour. Rats or mice, ha' ye any rats or mice, polecats or weasels, or ha' ye any old sows sick of the measles? I can kill them, and I can kill moles, and I can kill vermin that creepeth up and creepeth down, and peepeth into holes. Pity the poor women for the Lord's sake, good men of God, pity the poor women; poor and cold and comfortless in the deep dungeon, in the deep dungeon. Buy any ink, will you buy any ink, buy any very fine writing ink, will you buy any ink and pens? Doublets, doublets, old doublets, old doublets, old doublets, old doublets and ha' ye any old doublets? Rosemary and bays, will ye buy any rosemary, will ye buy any rosemary and bays? 'Tis good, tis good to lay upon their bones, which climbeth over walls to steal your plums, then buy my wares, so trim and trick, that gentle is, that gentle is, yet very, very, very, very quick! Will ye buy a very fine almanac? Will ye buy a very fine brush? Pitiful gentlemen of the Lord, bestow one penny to buy a loaf of bread, a loaf of bread among a number of poor prisoners. Sweet juniper, juniper! Will you buy my bunch of juniper? Touch and go! Touch and go! Ha' ye work for Kindheart, the toothdrawer? Touch and go! Garlic, good garlic, the best of all the cries; it is the only physic against all maladies; it is my chiefest wealth good garlic for to cry, and if you love your health, my garlic then come buy! Will ye buy any fine glasses? Will you buy my sack of small coals, or will ye buy any great coals? Ha' ye any corns on your feet or toes? A good sausage, a good, and it be roasted, go round about the capon, go round. Will ye buy a very good tinderbox? Lanthorn and candlelight hang out, hang out, maids! Lanthorn and candlelight hang out, hang out maids. Twelve o'clock! Look well to your lock, your fire and your light, and so good night.

Special Thanks

The UCLA Early Music Ensemble wishes to thank our language coaches, Elizabeth Upton and Rebecca Hill. Thank you to Lewis Baratz, Benning Violins, Risa Browder, Christoph Bull, Jael Cosico, Robert Freel, Adam Gilberti, Luis Henao, Jim Hopkins, Emily Lau, Elisabeth Le Guin, Anji Lopez-Rosende, Emanuela Marcante, David Martinelli, Shannon McGarry, Jennie Molina, Kathleen Moon, Ricky Padilla, Annie Pho, Robert Portillo, Sian Ricketts, Jean-Louis Rodrigue, Anahit Rostomyan, Erika Rycina, Carla Maria Rodrigues, Niccolo Seligmann, Raphael Seligmann, Anthony Serrao, Emma Stansfield, Misako Tsuchiya, Barbara Van Nostrand, Michele Yamamoto, and May Zeng. Without their support, tonight's concert would be a very different experience!

Thanks to the UCLA Herb Alpert School of Music (HASOM) Dobrow Fund, HASOM Nelson Fund, the Office of Instructional Development Mini-Grant Fund, and the Center for Medieval and Renaissance Studies, which supported masterclasses, workshops, and/or coachings by Emily Lau, Emanuela Marcante, and Niccolo Seligmann. Thanks to Interim Dean Judith L. Smith and the HASOM Departments of Music and Musicology for their continued support of early music at UCLA.